

The Influence of CHURCH-MUSIC.

A ^{3.}
S E R M O N

Preached in the

Cathedral Church of *Worcester*,

A T T H E

ANNIVERSARY MEETING

O F T H E

CHOIRS of *Worcester, Hereford, and Gloucester*,

SEPTEMBER 8. 1725.

And Published at their joint Request.

By Doctor *GEORGE LAVINGTON*, then Canon
of that Cathedral, but now Lord Bishop of *Exeter*.

THE THIRD EDITION.

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Printed for BENJAMIN MATTHEWS, Bookseller in *Marchants-
Court, Bath*: And sold by J. and P. KNAPTON, in *Ludgate-
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M. DCC. LIII.

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E P H. V. 18, 19, 20.

---Be not drunk with wine, wherein is excess: but
 be filled with the Spirit:
 Speaking to yourselves in Psalms and Hymns, and
 spiritual Songs; singing, and making melody in
 your heart to the Lord:
 Giving thanks.---

A SHORT explanation of the words will shew
 their scope and intention. *Be not drunk
 with wine:* as *Pagans* are wont to be in
 their *Bacchanalian* feasts; pouring out im-
 pure hymns to their drunken *Deities*: or, as
 is usual in the noisy and intemperate meetings of disorderly
 persons.

Wine, wherein is excess. In which it is so *easy* and
common to exceed a due *measure*; and to be transported
 into luxury and immodesty.

But be filled with the Spirit *. In opposition to the
 brutal Rites of such a *false* Religion, and the dissolute mo-

* Ψυχὴν—
 Οὐδὲν θνητὸν ἔχουσα, ὅλην θεοθεν μεμέθυσαι.
 Ἀρμονίην αὐχεῖ γὰρ ὑφ' ἧ πέλε σῶμα βρότειον.
 Zoroastr. Oracul.

rals of such *sensual* men; whenever you *Christians* are disposed to *chearfulness*, let your thirst, your mirth, yourfulness and inebriation, be of a *Spiritual* nature. *Be filled with the Spirit*; whereof you cannot have too much; and which will never produce any inordinate effects.

Speaking to yourselves in Psalms, and Hymns, and spiritual Songs. Without applying a precise and distinct sense to each of these terms; the *Apostle* may understand in general the *Poetical* composures of *Scripture*; called *Psalms*, because set to *instruments* of music; *Hymns*, because celebrating the *praises* of God; and *spiritual Songs*, because dictated by the *Holy Spirit*: such as the book of *Psalms*, the several *Hymns* of *Moses*, *Deborah*, *Hannah*, &c. in the *Old Testament*; and in the *New*, those of the *B. Virgin*, *Zacharias*, and old *Simeon*: As well as those *extemporary* musical strains under a divine impulse, usual in the primitive times; which *St. Paul* calls *singing with the Spirit* (a).

Speaking these *to yourselves*: i. e. *among your* (b) *selves*, in your *publick* meetings and assemblies: or *to each other* (c), alternately, in an *Antiphonal* manner. So provoking, and striving as it were to outvie one another: whereby the holy flame is mutually stirred up; and catcheth from mouth to mouth, from heart to heart.

Singing and making melody (d). The first word properly signifies in the original *Singing*, and the latter *playing on an instrument*: or singing to an instrument.

(a) See *Grot.* in *Matt.* xxvi. 30. *Lightfoot.* Vol. 2. pag. 1155.—

(b) *Inter vos mutuò.* *Bez.* In publico cœtu fidelium. *Zanch.* Græcâ phrasi significatur allocutio mutua.—Videtur autem significari modus alternatim canendi. *Estius* in loc.

(c) ἑαυτοῖς. So in this same *Epist.* iv. 32. *Χαρίζομενοι ἑαυτοῖς*, forgiving one another.

(d) ᾄδοντες καὶ ψάλλοντες. Ἀδεῖν est canere, sed linguâ tantum & voce. Ψάλλεσθαι & ψάλλειν significat adhibito etiam musico instrumento ludere & canere. *Zanch.* in loc.

In your heart : or (e) *with your heart* : the *outward* act being accompanied with the *intention* and devotion of the mind ; that there may be a joint *harmony* of tongue, hand, and heart.

To the Lord : as the only proper *Object* of religious worship, and source of religious joy.

Giving thanks. Praises and thanksgivings being the proper *subject* of religious music.

From the passage thus explain'd ariseth an *Apostolical sanction* of the following *proposition* ; namely, ' That *music*, both vocal and instrumental, sounding *out* the praises of *God*, especially in the inspir'd hymns of *Holy Scripture*, ' is a proper part of the public worship of *Christians* : or, ' in other words, that *Choir-service* is not only lawful, but ' useful.'

In the Jewish State *Prophets*, with *David* at their head, formed a *religious Society* for it's advancement ; and introduced all the variety of *voices*, and *musical instruments* of *God*, with great pomp into the *Tabernacle*. Whence it was transferred into the magnificence of *Solomon's Temple* ; and animated their religion till the *Captivity*, when the *songs of Sion* ceased, and the *harps* were *hanged upon the willows*. With their *Restoration* it return'd ; took it's place in the house of *God* ; and was *silenc'd* only at the destruction of the *Temple*.

Now were *religious music*, as some object, a *Jewish ceremony* to be abolished by *Christianity* ; *St. Paul* would scarce have recommended it to *Christians* ; and under the very *names and terms*, which the *Temple music* went by ; and at the very *time*, when it was so well *known*, and so constantly *us'd*. Nor should we have heard of *Christians* then *singing with the Spirit*, and *singing with the understanding also*.

'Tis true indeed, that the infant state of the primitive times would not allow of *music* in that *degree*, which it afterwards

(e) 'Εν τῇ καρδίᾳ. So πληροῦσε ἐν πνεύματι, be filled *with* the Spirit, vers. 18.

gained : and which could only be the product of the peace and prosperity of the *Gospel*. And sure we are it will bear a part in the *Church Triumphant*, when *Christianity* shall be exalted to its highest pitch.

The *Jews* have a tradition of extraordinary music at their future conversion : when, as the *Prophet* figuratively speaks of *Jerusalem* restor'd (f), *all her streets shall say Hallelujah*. But we have a more sure word of *Prophecy* in the *Revelation* of *St. John* : where music and singing are the constant attendants on the increase and advancement of *Christ's kingdom*. Particularly after the sealing of the 144000 of all the Tribes of the children of *Israel* (g), there is heard from heaven the voice of harpers harping with their harps. The *Apostle* expresseth the thing by three words of the same sound and signification, as delighting to dwell upon the repetition (h), of *harpers harping upon their harps*. And (ch. xv. 2.) at the fall of *Anti-Christianism*, contemporary with the *Jews conversion*, those who had gotten the victory over the beast, are represented with the harps of God, and singing the song of *Moses*, and the song of the Lamb. The Lamb, *Legislator* of the *New Testament*, has his song, as well as *Moses*.

And although it may be objected, that the *Apocalyptic harps and songs in heaven* are not real and material, but only emblems and symbols of future spiritual joy (which I contest not at present); yet 'tis hardly credible, that the state of the *Church in it's purity and glory* should be represented by any thing unlawful in it's present condition.

All the objections therefore against *Church-music* seem only to amount to a proof,—that the force of prejudice is very strong :—or, that the texture and organs of some bodies are not delicate enough to feel the powers of it.

(f) *Tob.* xiii. 18.

(g) *Rev.* xiv. 1, 2. comp. *Ch.* vii. 4.

(h) An exact translation of the original, *καὶ ἀρπάζοντες καὶ ἀψάλλοντες ἐν ταῖς κιθάραις αὐτῶν*.

And here a *masterly hand* might describe the excellencies of *music in general*, and paint all its virtues in the most lively and glowing colours. He might introduce her into the number of *Liberal Sciences*, with *persuasion* in her countenance; and a *magnet*, to attract even a heart of *iron*, in her hand: or place her next to her *Sister Poetry*, with *Antient Time* consecrating both to the service of the *Gods*.—She might sit as a *Queen*, commanding all the *passions and affections*; setting up one, and putting down another. Here quelling the rage of an *angry King* (i); his tumours subsiding, nerves relaxing, and *spear* falling out of his hand. There raising the drooping spirits of a *discontented Prophet*; (k) and sending a *minstrel* to elevate his Soul, and prepare it for a *prophetical* inspiration.—She might sit as a *Goddess*, commanding the most black and stubborn *diseases of mind and body* to quit their hold of the *possessed*, and to fly before her *all-healing hand*.—He might draw about her the whole *brute creation*, even the *lion and the lamb together*, listening attentively to the *voice of the Charmer*, and wanting the *shape* only of *rational beings*.—Nay he might make *things without life or sense* to be affected by her influence; and (if *sound and motion* could be *painted*) one instrument of music should *move and murmur*, at her touching the strings of *another*.

In plainer terms, it has always been allowed the *Prerogative of music to govern the passions*; to strike upon all the *strings and movements* of the Soul; to *search the reins, and the heart*; raise or sink it, make it glad or sorrowful, dilate or contract it. For this reason it enter'd antiently into the composition of the *purest Philosophy*; as an essential part, and efficacious to sooth and assuage every *turbulent motion*; to form the manners, moderate the affections, and call them down to *temper and order*. And on the same account it may

(i) 1 Sam. xvi. 23.

(k) 2 Kings iii. 15.

claim admittance into the most *undefil'd Religion*; and exert it's *power* and *virtue*, in sweetning the *bitterness* of our spirits; correcting the *sourness* of our humours; dispersing our sluggish and *melancholy* fumes; composing our tumultuous appetites and passions; taming the wild *Beast*, and charming down the venomous *Serpent*, *within us*. Seeing *God* has originally impressed such a powerful influence on the *nature of sound*; why should his *own worship* alone be excepted from the *benefit*? And in truth it is *not* excepted; but *Church-music in particular* justly lifts up its head, and demands the *preference*, above all other.

As words give life and being to our thoughts; so an elegant manner of expression gives ornament and beauty to our words; and a musical accent adds a further grace to an elegant expression. Nor is any thing more agreeable to the mind, than the finest sentiment, clothed in the most beautiful language, and conveyed to the understanding through the chanel of the most melodious sound. Church-music then must always have the *pre-eminence*, being possessed of all these advantages: as our *Anthems* and *Hymns* are taken from *Scripture*, that inexhaustible treasury of all the riches of language; and principally from the *Old Testament*; which pours out all the *beauty*, and *strength*, and *magnificence*, that can possibly arise both from *sentiment* and *expression*. We see in it, sometimes such a masculine *vigour*, sometimes such an inexpressible *sweetness*; such lively *figures*; such warm, and pathetic, and sublime *images*; in a word, such *inimitable eloquence*; that all human compositions must bow to it's majesty, and every tongue confess it's glory.

And so far *Church-music* availeth to bring the highest pleasure to the imagination, and life to the *passions*. But to give it the honour which is due, we must take it in a *higher key*; and consider it as tending to *improve* our *virtue*, as well as *entertain* our *fancy*; to *purify*, as well as *gladden* the heart;

heart; to kindle devotion, as well as inflame the affections. Now to evince the subserviency of *Church-music* to this end, consider only the *subject-matter* of it, namely the *poetical* parts of *Holy Scripture*; which may be reduced to these *three heads*,

Moral precepts, and motives to a good life,
Prayer, and
Praise.

One, or other, of which will be found *suitable* to all sorts of persons, all conditions and circumstances of life.

Are *precepts* and *motives* to be inculcated for the instruction of *manners*? There are *even* and *sedate*, *solemn* and *affecting* notes; proper to excite men to *soberness* and *piety*; and adapted to that *serious* and composed temper, in which disciples should learn their Duty. Hereby virtue is rendered *amiable*, and doctrine becomes *sweet as honey to the throat* by the insinuating vehicle of *music*.

Do we desire to open our afflicted minds in *prayer*? There is a *slow*, *deep*, and *melancholy* sound; *natural* to a petitioner under want, sorrow, and distress: such as is able to *express* his condition, as well as *sooth* and *relieve* it. He, * *who giveth songs in the night*, hath fitted some to the most gloomy hours.

Are we to exercise the pleasant duty of *praise* and *thanksgiving*? Here it is that *music triumphs*, and is in full glory. Now it *intends* all the *nerves*, and calls forth the most exalted strains; such as flow from the generous principles of *gratitude*, *honour*, and *love*: such as are due to *protection*, *deliverance*, and *prosperity*: and are fit to celebrate the divine *goodness* and *greatness*, when *we praise thee, O God; and acknowledge thee to be the Lord*.

For this end *Prophets* composed *hymns*, and *Kings* strung their *harps*. For this the *Sweet-singer of Israel* raised up his *glory*, and commanded his *lute and harp* to *awake*. For this he ordain'd the *Choir-service* for the *Temple*; appointed

* Job xxxv. 10.

the courses of the singers; and set apart 4000 Levites to praise the Lord with instruments (l). Than which Institution we can conceive nothing more noble, or more likely to have a strong effect upon the hearers: if we may form a judgment from the incomparable beauty of the songs in the original; the great number of voices, and variety of instruments; or the character of such as found out musical tunes, who were the glory of their times (m).

All latter productions therefore must give place, and stand at awful distance. Modern performers know nothing of the Theory of their music: their airs and tunes; the measure and numbers of their Poetry; or even the accents and pronunciation of their language; have no inspired Princes and Prophets for Composers; and see not their Psalms and Hymns in their native lustre, but tarnish'd with the hands of Translators. There is however no doubt but our present Church-music has its share and due proportion of influence and use. Especially,

1st, When it is plain and intelligible. The principal reason given by learned men (n) for the great efficacy of the music of the Antients, is it's plainness and simplicity; without that mixture of parts so frequent in modern compositions. So that notwithstanding the great variety of voices, attended likewise with variety of instruments; yet as they all sung the same words at the same time (o), they were easily understood by the audience, and drew the passions with united force. Whereas in compounded music, consisting of several parts, where different words are sung at one and the same time, a common auditor is distracted, and the sense overwhelmed and stifled in the sound: no particular passion is mov'd; nor consequently devotion rais'd. I easily believe, that such compositions will please a delicate and critical ear;

(l) 1 Chron. xxiii. 5.

(m) Eccles. xlv. 5.—7.

(n) See Dr. Wallis. Philosoph. Transact. N^o 243.

(o) 2 Chron. v. 13. The trumpeters and singers were as one, to make one sound to be heard.

but

but then 'tis the *music* that charms, and not the *devotion*: and in the most skilful the pleasure of *that* will be apt to steal away the heart from attending to the *words*. Be the *melody* ever so *fine*, our *attention* to the *sense* is pulled in pieces; and we have the same *confus'd* notion, as when *four* or *five* persons are talking eagerly at *once*; all interrupting one another.

And as the whole *concert* should be *intelligible*, so also each *particular voice*; endeavouring to pronounce every word and syllable *articulately and distinctly* (p). I presume men *sing*, especially in the *Church*, with the same design that they *speak*, i. e. to be *understood*. And therefore clearness and *perspicuity* will always be an excellency in *singing*, as in *speaking*: for the want of which no accomplishment can *atone*. Unless, according to *St. Paul*, *I sing with the understanding*, i. e. so as to be understood; and give an *articulate* distinction to the *sound*; there can be no such thing as *edification*: if *any* kind of *devotion* is raised, 'tis that which hath *ignorance* for it's *mother*; and a sort of *Popery* is brought even into *music*.

And seeing I have mentioned *Popery*;—give me leave to observe with pleasure, from the divine blessing upon our *present happy Establishment*, what assured hopes we have,—on the one side, that the *Lord's songs* will no more be *banned the Temple*; nor your *harps hanged upon the willows*, as useless and unseasonable:—and on the other, that *his songs* shall never be perform'd in an *unknown tongue*; nor your *harps* strung to *Saints and Angels*: and at the hearing of all kind of *music* we fall down at the foot of the *King of Babylon's image*.

2dly, Our *Church-music* will have it's due *influence*, when it is *proper* and *natural*: by making the *sound expressive* of the *Sense*; and the *notes* correspondent with the *nature* of

(p) Quanta verò veterum diligentia in proferendis in cantu singulis fuerit syllabis, si quis scire desideret, adeat is cùm alio; tum præcipuè Dionysium Halicarnassensem in Rhetoricis: &c. *Is. Voss. de Poem. cant.* pag. 127.—

the Subject (q). There is a certain *manner* proper and peculiar to every sort of *matter*; a *sound* adapted to each particular *sentiment* and *passion* of the mind: and all *affections* will be *excited* in others, according as they are well, or ill, *express'd*. The great art then of a *Composer* is to follow and imitate *nature*: to make the *airs* of his *music* put on a *likeness* to his *subject*, and *act* every passion that the audience ought to *feel*. Which is not so easily done in *plain speech*, and common pronuntiation.

For instance. *When Israel came out of Egypt, the Sea saw that, and fled; Jordan was driven back.*

The very *notes* and *numbers* are in a sort of consternation; they fly precipitate, and are hurry'd, like the *waters*.

In that noble description of a *Tempest* (Ps. cvii. 27.) where *the stormy wind ariseth, and lifteth up the waves*, and the *mariners are carry'd up to the heaven*: the *numbers* rise with the storm, mount with the waves, and are carry'd up with the ship. When *they go down again into the deep*, the *notes* are there also. At length, when *God maketh the storm to cease, so that the waves thereof are still*; the *music* is becalm'd and hush'd with the *tempest*; and there is *silence* in the very *sound*.

Awake up, my glory, awake lute and harp—requires measures, that are *sprightly* and *active*. On the contrary, the *voice* is lulled into a *slumber*, and the *Organ* almost falls asleep, in the request, *that we sleep not in death*.

Let God arise, and let his enemies be scatter'd—and *flee before him*; the *numbers* also shall be upon the *stretch*, and involved in the *flight*. *Let them be driven away, like as the smoke vanisheth*; the *sound* likewise decreaseth and goes off, like *smoke*.

(q) Tull. de Oratore, lib. 3. §. 57. Omnis enim motus animi suum quendam a naturâ habet vultum, & sonum, & gestum: totumq; corpus hominis, & ejus omnis vultus, omnesq; voces, ut nervi in fidibus, ita sonant, ut à motu animi quoq; sunt pulsæ. Nam voces ut chordæ sunt intentæ, quæ ad quemq; tactum respondeant, acuta, gravis, cita, tarda, magna, parva, &c.

If the Lord send forth his lightnings, and tear them; the notes are quick and piercing, and flash, like lightning. — If the Lord also thunder out of heaven; They can grumble, and rowl, and shake the place, like thunder. — If the solid earth is moved, and trembles at the presence of God; the Choir feels the earthquake, is moved and shakes withal.

And as music thus imitates the ways and works of nature, so likewise the several affections, appetites, and passions of the mind; all the situations, postures and complexions of the soul.

It feels a load, and moves heavily, when thine indignation lieth hard upon me.

It can mourn, and sink to the bottom of the scale, when we call upon him out of the deep.

It can move majestically grave and slow at a funeral, and add an awfulness to the solemnity of death. Can be languid and fading, when he maketh our beauty to consume away. When our time passeth away as a shadow; it can give a light, small voice, flitting and skimming along, like a shadow.

It can represent wrath in a vehement and hasty manner; confusion and inward disturbance in broken accents; difficulties and perplexities in rugged, embarrassed, and entangled numbers: can tremble and shudder, when fearfulness and dread are fallen upon me, and in a lamenting querulous tone complain, complain unto my God.

It can pay adoration in a prostrate posture; and with the four and twenty elders, fall down, down, down, before the throne.

With all slowness, humility, and lowliness, it can supplicate for pardon and mercy; O Lord, I beseech thee, deliver my soul. — O visit me with thy salvation. — O Lord, heal me, heal me, for my bones are vexed.

Not so, but *quick and brisk* is the *mood*, as soon as thou *makest us to hear of joy and gladness; a rapidity and sprightliness* carry away the *numbers*, and the *airs* move *swiftly, in the voice of praise and thanksgiving;—*when we *sing merrily unto God our strength;—and he hath delivered our soul from death.* Again:

Are *plenty and prosperity*, and the *goodness of the Lord*, to be described? The *fullest, the smoothest, the most diffusive notes* are at hand; and the *numbers flow* like the *divine bounty*. Whether, *Peace be within thy walls, and plenteousness within thy palaces: Or, the mountains also shall bring peace: Or, our garners be full and plenteous.* Once more;

When you are to sing the eternal joys of heaven; ‘*That I may see the felicity of thy chosen, &c.*’ the *tune* partakes of the very *nature, the sweetness and gladness, of the place.* —*Thou shalt shew me the path of life: In thy presence is the fulness of joy, and at thy right hand there is pleasure for evermore.* How do the *melting strains of the path of life* run, and mingle with the *animal spirits?* the *fulness of joy* trickle in the *veins*; and *pleasure for evermore* glide sweetly through all the *chanel*s of the body? The *soul* itself *hath a desire, and a longing, to follow up to heaven, whither the sound calls.*

But what *strains* can you find *equal* to the *Majesty of the Godhead?* and how *faint* must be every attempt to *express the noble acts of the Lord, and shew forth all his praise?* Can any *music* be *bright and florid* enough, when he is *become exceeding glorious, and clothed with majesty and honour?* Can any *flights* be *lofty* enough, when he *rideth upon the heavens, and maketh the Clouds his chariot?* How can any *notes* *swell* to his *greatness?* or any *voice* be *strong* enough for his *power?* What *breath* can *hold out*, or what *time* be *proportion’d*, to resemble his *eternity?* What *sound* can *undulate, and expand* itself, conformably to his *immensity?*

sity? Or what *strokes* reach a *likeness* of his *omniscience*, and his *providence*;—though we traverse every *string* and *pipe*; though we follow and pursue them through the utmost *range* and *extent* of the *science*? In short, all his *Attributes* bid defiance to our *art*. *No heart can think upon them worthily*. And unless we could be *caught up into the third heaven*; and steal a sound more than *human*; we may *speak much*, and rise high, and yet fall infinitely short.

This then being the *excellence*, and (if I may so speak) the *rhetoric* of *music*, and requisite in order to its due *influence*, that it express all things *properly and naturally*, and tincture each *sound* with a resemblance of the *sense*; and that the several *changes* in the *notes*, have their foundation in *reason*: you see what is expected in a *Composer*. 'Tis not enough to *proportion sound to time*, or know the *properties of concords and discords*: but he must have an insight into the *works of nature*, and the *turns and passions and powers* of the *soul*. He must have a true *taste* of the *Scripture-style*; and at least *some idea of the incomprehensible Perfections* of the *Deity*; and be able to *paint* every subject in it's *distinguishing character*, and *colour*.

From this head of *natural* and *proper*, you will readily collect the *injudiciousness*, the *uncomeliness*, of introducing *fluttering and light airs*, into the *Temple*; which besit not the *seriousness* of religion, nor the *decency* of God's House. We need not *invert sacrilege*; and incur the guilt of *robbing the Play-house*, only to dress up the *Spouse of Christ* in the *attire* of a *harlot*.

One thing more occurs, and that is concerning *immoderate and unseasonable repetition*. Indeed *some* repetition is proper both to *poetic diction*, and *musical performances*. But a *profuseness* of it, especially where the sense does not require a remarkable *emphasis*, is apt to *cloy* and *tire* the *ear*, as well as *enervate* the force of the *expression*. Nor should we choose to *dwell long* upon words of *little moment*; be
redious

tedious in *quavering* out an *insignificant particle*; or *strain* with all the *flexions* and *windings* of the voice, for the sake of a *sounding syllable*, or *vowel* that *fills* the mouth, when perhaps there is a *poorness* and *vacuity* in the *sense* (r). 'Tis *barbarous* to *torture* and *stretch* words of a very *innocent* meaning; and *ridiculous* to be *warbling out* a *melodious nothing*. But these are matters lodg'd in the *Composer's breast*. And if there must be *repetition*, and dwelling *long* upon the *same* word, or sentence; his *judgment* will *limit* it to passages of the greatest *energy*, *significancy*, and *importance*. As when, upon the request, O LORD, GRANT THE KING A LONG LIFE, the whole *Choir* engage, one after another; *So will I evermore give thanks*. Or when GOD's *mercy endureth for ever*; or, *there is no end, no end of his greatness*.

But I am straying insensibly beyond the bounds of my *knowledge*; and forget who it is, that has neither *skill*, nor *ear*, nor *hand*, nor *voice*; that is ignorant of the first *elements* and *Alphabet of music*; and by consequence *absurdly* undertakes to speak it's *praises*, to describe it's *qualities*; and especially to *direct* those, who are *masters in Israel*. But you will allow me a word or two of *things within my measure*, and belonging to my *Province*; tending however to promote *religious harmony*: and to inculcate upon those, who are *instructed in the Lord's song*, a regular demeanour; both *within* the walls of the *Temple*, and *without*.

Within the Temple.

(r) Illud verò risu imprimis dignum, quod integra sæpè vocabula velut cantu indigna, & magnâ sui parte truncata, raptim adeo provolvant seu præcipitent potiùs: ubi verò longa aliqua vocalis, & præcipuè A vel O, occurrat, tum demum cum exultatione buccas inflent, tum vocem in mirificos desstringant gyros, cum vocis flexionibus simul quoque oculos, cervicem, totum deniq; torquentes corpus. Qui istiusmodi delectantur cantibus, nihil mirum si concinnioris Musicæ nullâ afficiuntur voluptate. *Is. Voss. de Poem. cant. p. 35. vide etiam pag. 126.*—

1st, Justly may be expected what the *text* calls the *melody of the heart*; an inward fervency and intention agreeing and consenting to the words of the mouth. You cannot sing *to the Lord*, unless under a true sense of devotion you *feel* the warmth of what you *utter*; unless the *melody*, which *plays* about the *door of the lips*, have it's lodging at the bottom of the *heart*; and your *Psalms* and *Hymns* be the Language of the *soul* and *thought*: Without this qualification the most *piercing sound* will *move* nothing but the *air*, and there *die away*: it can never go up into *God's presence*, and enter into *his ears*.

2^{dly}, May be expected an *harmony* of *all the parts* of *divine worship*: That *agreeable uniformity*, which carries a spirit of *devotion* through the whole *Office*, and several *branches* of the *Service*, the *Lessons*, *Prayers*, and *Thanksgivings*: whereby your *warm* and *rapturous strains* are not immediately succeeded by the dangerous *symptom* of a cold fit. For consider, that you *profess Christianity* as well as *Music*; that *Music* is not the *whole* of *God's service*, nor yet the *principal part*. Therefore *all* our care and intention must not centre in that, to the neglect of any other portion of the *Liturgy*. But we must give due *attention*, and make proper *responses*, to each part of the *Service*; and not think that after performing our *task* in an *Hymn* or *Anthem*, we are to *lie by*, like *mechanical instruments*; and to remain as *unmov'd*, as *silent*, and as *senseless*, as a *string* that is not *touch'd*.

3^{dly}, It may be expected that *Music* be confin'd to it's own *sphere*; and not allow'd to *disturb* and *interrupt* any other article of *religious worship*. It can pretend to be *useful* and *valuable*, only when it *heightens devotion*, and is subservient to the *spirit of religion*. And therefore it should cause as little *disturbance* as possible in the *congregation*, by *disputes*, *orders*, *messages*, &c. Accordingly proper *measures*

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should

should be concerted *before-hand*, to prevent such inconveniencies: because there can be no greater *violation* of *harmony* and *order*, than when *Music*, which is a *servant* to *Religion*, to *help* and *assist* it, assumes the authority of a *mistress* to *command* and *controul* it; rudely to *break in* upon it, and even to *murder* and *destroy* it.

Without the Temple,

1st, Should be maintain'd the same *chastity* of *vocal* and *instrumental* *Music*, as *within*. *Music* is a *two-edged Sword*; capable, as of *quelling* the *rebel passions*, so of giving a *mortal* wound to *virtue* and *religion*: and therefore should always be in a *sober* hand. — *Quick* and *powerful*, and penetrating the *minute* parts of the *body*, and inmost recesses of the *spirit*, when employed under the *banners* of *religion*: but likewise *searching*, and irritating every evil thought, and *intention* of the *heart*, when *debauch'd* into the *service* of *immorality* and *profaneness*. What ought to *kindle* a *devout* affection, may *blow up* every evil desire into a *flame*; may be the *fuel* and *incentive* of *vice*. And so, by a *wrong application*, instead of *curing*, it will add *venom* to, the *Serpent's sting*.

Not that all *Music*, but what is *spiritual* and *religious*, is *unlawful*: or that it should be confin'd to a *Church*, or a *Cloister*. No: it has a liberty to appear in *Public*; and divert the world with its *innocence* and *cheerfulness*: may be present at the gaiety of an *Assembly*, or enliven a *banquet* of *wine*. But better our *right hand* forget her *cunning*, than we should *prostitute* her to *irreligious* company, and make her become an *harlot* to *intemperance* and *immodesty*. Better our *tongue* cleave to the *roof* of our *mouth*, than *spiritual* *songs* should be chang'd into those of a directly *contrary* nature; and *holy David* be once more turn'd out of his *Kingdom*, for that inveigling, beautiful *Traitor*, *Ab-salom*.

salom. Even an *Organ* consecrated to the *Temple-service*, if employed in *drunken and obscene catches*, would it not be profan'd? How much more those that are *rational instruments* of *religious worship*, should they become *men of unclean lips*, after being so often *touch'd* with the *fire of the Seraphim*?

2dly, I would recommend the constant *harmony* and *concinnity* of a *good life* (s): a *consistency* of manners and behaviour; the *consent* of all our powers and faculties; a conduct at *unity with itself*, and *connecting* all the *parts* of our duty. For this is *lovely*: for this is *heavenly*. Whereas nothing can be more *harsh* and *jarring*, than the *discord* of a bad life; a *dissonancy* with the laws and voice of Heaven; a *disagreement* with ourselves, our neighbour, or our God. An *incongruity* so much more to be avoided, as it is of more *fatal* consequence, than any thing *unharmonious* in sound. If *Church-music* has any *true* influence, it will be *permanent* and *consistent*. And the *objections* against it will come with force, where-ever it has no power over those, who *understand* and *profess* it. At best it will be deem'd only an *artificial* help to *kindle devotion* for an *hour*, and then let it *expire*; to *raise the spirits of religion*, that they may afterwards *sink* the lower; should any, who are elevated in a *Choir*, degenerate *abroad*.

(s) *Senec. Epist.* 88. *Ad musicum transeo. Doces me quomodo inter se acutæ ac graves voces consonent, quomodo nervorum disparem reddentium sonum fiat concordia. Fac potius, quomodo animus secum meus consonet, nec consilia mea discrepent. Monstras mihi qui sint modi flebiles. Monstra potius, quomodo inter adversa non emittam flebilem vocem.*

Tull. Offic. lib. 1. cap. 40, 41. *Quæ autem parva videntur esse delicta, neq; à multis intelligi possunt, ab iis est diligentius declinandum: ut in fidibus, aut in tibiis, quamvis paullum discrepent, tamen id à sciente animadverti solet; sic videndum in vitâ, ne fortè quid discrepet; vel multo etiam magis, quo major & melior actionum, quàm sonorum, concentus est, &c.*

You know that *every thing is illustrated by it's contrary*: and therefore to *censure* what would be *amiss*, is *praising* them that do *well*; and consequently doing *justice* to this *united Society*. For,

Whereas the *principal* intention of your *Anniversary Meeting* is the *improvement of Church-music*; you have taught *Music* to know it's *original* and most noble use, to celebrate and magnify the *Creator* of heaven and earth. You are convinced, that *one song in his courts is better than a thousand*; and how consonant it is to reason, that since *God* has given you a *tongue*, you should *praise him therewith*; and make his *holy Temple resound*, make heaven and earth *ring* with his glory.

Whereas another end of your coming together is the *promotion of brotherly-kindness and friendship*; you shew forth the *intimate* nature, and *extensive* benefit, of *harmony*: which is the *bond* of all *Society*, and *holds* together the *Universe*, which it *form'd* in the beginning. And if you can so twist your *three-fold cord*, that it shall not be *broken*; if you can promote a *Christian* concord, and *unity* of affections, among persons of *different* opinions, and *distant* habitations; and can make an agreeable *mixture* and composition of *love* and *sweetness*: this seems the *natural result* of your *art*, which reconciles the most *distant* sounds, the *highest* and the *lowest notes*; makes harmony out of *contraries*, and *music* out of *discords* *.

* Ut in fidibus ac tibiis, atque ipso cantu ac vocibus concentus est quidam tenendus ex distinctis sonis; quem immutatum ac discrepantem aures eruditæ ferre non possunt; isq; concentus ex dissimillarum vocum moderatione concors tamen efficitur & congruens: sic ex summis & infimis, & mediis interjectis ordinibus, ut sonis, moderata ratione civitas consensu difficillimorum concinit; & quæ harmonia à musicis dicitur in cantu, ea est in civitate concordia, arctissimum atq; optimum omni in republicâ vinculum incolumitatis. Tull. Frag. 2. de Rep.

Whereas

Whereas you have appointed a charitable *collection* for the *fatherless*, you enable us, in a double sense, to *show mercy with chearfulness*, and experience the *force of Music* in the most *momentous* instance; that what has power over *all* the passions, may not fail to move the *best* of them, the kindly, the soft and tender ones of *pity* and *compassion*. Whereby you have deliver'd your *concert* from the imputation of *sounding brass, and a tinkling cymbal*; mere noise, and empty sound; because attended with such a substantial *charity*: a *charity*, which will be *music* to the *ears* of the *orphan*, and *make the widow's heart to sing for joy*. And you have prevented any objection from the words of the *Prophet Amos* (vi. 5.) *They chant to the sound of the viol, and invent to themselves instruments of music, like David:—but they are not grieved for the affliction of Joseph*. For because of the afflictions of *Joseph* you are employing the voice of *music* in *opening* and *enlarging* the *heart*: bidding it inspire sentiments of *generosity* and *humanity*; operate upon the *seat of mercy*, and try the *soundings of our bowels*. 'Tis not a more elegant than *affectionate* comparison, whereby the *Prophet* expresseth how *sensibly* he felt the calamities of the *Moabites*. *My bowels shall sound like an harp for Moab, and mine inward parts for Kir-hares (t)*. *Moab's* Calamities had wound him up, like the *strings* of some *musical instrument*, to the highest *pitch*; by *sympathy* they *struck* upon his *fibres* and *intestines*; and his *bowels*, as it were an *unison*, *mov'd*, and *trembled*, and *twanged*, because *the hand of God* had *touched* his neighbour. This *natural* call and propensity to relieve the necessities of others, this *sympathetic* restlessness and uneasiness at their condition, will, I trust, be the *Advocate*

(t) Isa. xvi. 11. *Philo* (pag. 517.) says of a *Prophet*, ὄργανον Θεῷ ἐστὶν ἡ χεὶρ, κρημνισμένη καὶ πληθύνουσα ἀεράτωσιν ὑπὸ αὐτοῦ.

Stat. 2. Sylv. 1. 12.—*Stat pectore demens*

Lucretius, & admoto latrant præcordia tactu.

An imitation of *Homer*. Κραδίη δὲ οἱ ἐνδον ὕλακτεῖ.

of the *fatherless*; the *friendless*; and plead even for a *liberal* and *bountiful* hand: suggesting, that *ourselves* also are *in the body*; equally *subject* to wants, and actually, in some measure, *under* them: seeing the *rich*, as well as the *poor*, is but a *beggar* at the *gates of heaven*; both from their *native earth* must implore the *conveniencies* and *necessaries* of life, and hang upon the *common Father* for *daily bread*.

To conclude,

You remember God's complaint against the *Jews* to the *Prophet Ezekiel*; *Lo! thou art unto them as a very lovely song of one that hath a pleasant voice, and can play well on an instrument; for they hear thy words, but will not do them* (u). They praised the *sweetness* of his *Prophetic lays*; but regarded not the *goodness* of his *advice*. The *ear* was delighted, but the *heart* untouched: or if a *tingling* and *modulation* follow'd them a little, not instantly to be *shaken off*; it was *drown'd* by the first *tide* of *business* or *pleasure*. They *heard his words*: but *would not do them*.

But *my words*, as they have no pretence to the *sweetness* of *music*; so I would hope they will bear no *likeness* in the *transient effect*; nor you be represented by such *forgetful bearers*: but that what is *honestly* intended will produce something *lasting*, to your *own*, and your *neighbour's* advantage: and that you will have the *prudence* to *practise* what you have had the *patience* to hear.

So shall *no evil approach to hurt you*: or be able to stand against the *confederate* strength of your *charity*, your *praises*, your *prayers*, and your *lives*. But the grateful *symphony*, —of your *charity*, going up for a *memorial* before God (w),

(u) Ch. xxxiii. 32. *Maxim. Tyr. Serm. 37.* Γέγονε τοίνυν τὸ χρῆμα οἷον αὐλήματος, ἢ κιθάρισματα — πωλυνῶσι πάντες, μιμῶνται δὲ ἑσθῆεις.

(w) Acts x. 4. Rev. v. 8.

—of your *harps*, the *symbols of praise*,—of the *golden phials full of odours*, which are the *prayers of the Saints*,—and all *consecrated by a life of holiness*,—will prove *efficacious* to keep the face of *heaven clear* and serene; and *dispel* every *black cloud*, that may at any time hang over our heads: will have the *virtue* to *purify* a tainted and infected *air*, *chase away* every *pestilential blast*, and *drive to distance* every *spirit*, and *agent*, of *darkness*: will prevail with *God* to *incline his ear*, and grant a continuance of that *voice of joy and health*, which is in the *dwellings of the righteous*; and finally, to make even the *last trumpet* a *joyful sound*, and after being your *strength*, and your *song*, to become also *your salvation*.

F I N I S.

—of your own. The first of these is the
fact that the human mind is not a
tabula rasa. It is a storehouse of
ideas, and the ideas which it contains
are the result of the experiences of
the individual. These ideas are not
inherited, but are acquired through
the process of education. The second
fact is that the human mind is not
a passive receptacle of ideas, but is
an active agent in the process of
learning. The third fact is that the
human mind is not a single entity,
but is composed of many different
faculties, each of which is capable
of performing a different function.
The fourth fact is that the human
mind is not a fixed entity, but is
capable of growth and development.
The fifth fact is that the human
mind is not a solitary entity, but is
capable of communication with other
minds. The sixth fact is that the
human mind is not a purely rational
entity, but is also capable of feeling
and emotion. The seventh fact is
that the human mind is not a purely
individual entity, but is also capable
of being influenced by the environment.
The eighth fact is that the human
mind is not a purely material entity,
but is also capable of being influenced
by the spiritual world. The ninth
fact is that the human mind is not
a purely mortal entity, but is also
capable of surviving the death of the
body. The tenth fact is that the
human mind is not a purely human
entity, but is also capable of being
influenced by the divine.



